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may be designated opinional form. The *-se* form is objectively used in dependent clauses of uncertainty.—The *-ra* form in optative expressions shows the impossibility of the realization of the desire. The *-se* form implies that the desire may be realized.—Great preference for the *-se* form in substantive clauses.—Conclusion: the *-ra* form is an opinional one and the *-se* form non-opinional.—*Twenty minutes.*]

This paper was discust by Professors H. A. Smith and C. H. Grandgent.

23. "Political Allegory of the *Faerie Queene*." By Mr. P. M. Buck, of the McKinley High School, St. Louis.

[As is well known, references to political affairs of the time are found in Spenser's *Faerie Queene*. The first three books take definite periods of English and Elizabethan History. Thus, the First Book refers to the triumph of Protestantism under Elizabeth, and to the undoing of the mischief of Mary I and Pole (Duessa and Archimago). The Second Book refers to the downfall of Mary, Queen of Scots, and the hero, Guyon, is Thomas Ratcliffe, Earl of Sussex. The Third Book refers to the courtships of Queen Elizabeth. The last three books are occupied with court gossip and isolated events of the reign. It is needless to say that Spenser has clouded his allegory by deliberately confusing his characters, using one name for several distinct individuals.—*A fifteen-minute abstract.*]

The Association adjourned at half-past twelve o'clock.

PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only:

24. "Plot Parallels in Popular Ballad and Tale." By Professor Arthur Beatty, of the University of Wisconsin.

[In the systematic study of ballad and folk-tale the consideration of parallel stories has always formed an important part of the method of enquiry. An examination of the principles underlying systems of classification (von Hahn, de Gubernatis, Folk-Lore Society, Child) shows that with the material now in hand a clearer definition of a plot parallel is needed. Strictly interpreted, there are comparatively few real parallels in plot. The constant is a custom, belief, ceremony, or ritual. This is of

the utmost importance, and must be taken into account in the study of the origins of the popular ballad and tale.]

25. "The Decline of the English Heroic Drama." By Dr. William E. Bohn, of the University of Michigan. [To appear in *Modern Language Notes*.]

[An attempt to determine when and why the heroic drama went out of favor. A rapid sketch was given of the type in question and the conditions under which it flourished. Then the decline of the heroic and the rise to favor of another type were followed in the works of Dryden, Otway, and Lee. The change of dramatic ideals involved was discust in connection with certain political and social developments.]

26. "The Relation of the Standard Language to the Population of London." By Professor Frank E. Bryant, of the University of Kansas.

[The paper discust the instability of London's population—the remarkable growth and, in the past, the surprising death rate. The city has not grown from within. Moreover, we find that for all centuries a large proportion of the great writers of so-called standard English have not been Londoners by birth or early residence. What is the bearing of these facts upon the standard language?]

27. "Social Problems in Grillparzer's Dramas." By Dr. P. G. A. Busse, of the Ohio State University.

[Grillparzer used his later plays, e. g., *Jüdin von Toledo*, *Libussa*, *Bruderzwist*, etc., extensively for the discussion of social problems. As a profound student of political affairs and questions he was very much interested in the socialistic doctrines that were spread broadcast from France by men like Fourier, Cabet, Saint Simon, etc., about the time of the revolution of July. It is from their point of view that he presents political complications in his dramas. Other writers, e. g., Gutzkow (in *Wally*), Fanny Lewald (*Vater und Sohn*, etc.), were similarly affected by this movement. Grillparzer, however, takes up the minute details of communistic theories, such as the abolishing of the oath of allegiance, the even distribution of all property, the principle of equality, and the question of leadership, etc. In *Libussa* he applies these ideas (which appear almost as the real purpose of the play) to such an extent that an exact comparison of them with contemporary writings of socialistic leaders will furnish more definite dates regarding the various stages of the composition of the drama. Yet the poet never declared himself an adherent of these doctrines; his clear intention was to prove the absolute impossibility of realizing any of these socialistic theories. In that point, he differs distinctly from G.

Hauptmann, M. Dreyer, and others, who, as dramatists "des reifen Zustandes," merely represent stages in the actual development of socialistic enterprises.]

28. "The Life and Letters of Antoine Arlier." By Dr. J. L. Gerig, of Columbia University.

[These letters, discovered by M. Emile Picot, give much interesting information concerning the literary history of the early 16th century. The author of them played a prominent rôle at Nîmes and, later, in the Parliament of Turin. Much of the information concerning him and his friends, to whom these letters are addressed, represents extensive researches in the archives of France and Northern Italy. Altho Arlier was once instrumental in securing a pardon for Dolet, Mr. Christie was unable to find anything concerning him. As a writer of Latin, Arlier rivals his master, Bembo. (To be published in collaboration with M. Picot.)]

29. "The College of the Trinity at Lyons before 1540." By Dr. J. L. Gerig, of Columbia University.

[It was thru this college, founded in 1527, that the Renaissance was introduced into Lyons. Among its regents during this period were Guillaume Durand, the friend of Dolet; Jean Canappe, author of many medical tracts and rival of Rabelais; Jean Raynier, the grammarian; Jean Pelisson, afterward celebrated as principal of the College of Tournon; the poets, Charles de Ste-Marthe, Gilbert Ducher and Claude Bigothier; and finally Barthélemy Aneau, to a study of whose life and works this article serves as an introduction. (To be published in the *Revue de la Renaissance*.)]

30. "Bericht über das Studium der deutschen Romantechnik, mit einer ausführlichen Bibliographie der einschlägigen Werke und Zeitschriftenartikel." By Professor Charles Hart Handschin, of Miami University. [To appear in *Modern Language Notes*.]

[Die ersten Forscher waren die Romanschriftsteller selbst, und die besten älteren, z. T. grundlegenden Abhandlungen stammen von ihnen. Vieles, was sich heutzutage unter dem Namen "Studien zur Romantechnik" gibt, ist lediglich Anpreisung irgend eines Werkes oder Autors. Das Bestreben der bedeutendsten neueren einschlägigen Werke geht darauf hinaus, nicht nur die historische Entwicklung darzutun und Wechselbeziehungen aufzuweisen, oder ästhetisch zu würdigen, sondern besonders die Regeln, welche die bedeutendsten Romanschriftsteller bei ihrem Schaffen beobachtet, darzulegen. Das Ergebnis ist wachsendes Verständnis für Romankunst und die Gewinnung von bestimmteren Massstäben zur Beurteilung derselben.]

31. "A Literary Mosaic." By Professor Charles Wesley Hodell, of the Woman's College, Baltimore. [See *Publications*, XXIII, 3.]

[The lawyers' monologues, hitherto the crux of Browning's *The Ring and the Book*, appear in a new light when compared with the "old yellow book," now in press with the Carnegie Institution. In them the poet of humanity reproduces his own impression of the legal mind as seen in the cunning sophistries of the book. To this end he has assembled in his first lawyer's speech a mass of fragments from the book—precedents, illustrations, points of law, Latin quotations—all of which he arranges in a new design, cementing them fast in an element of irony and humor.]

32. "Rabener's Theory of Satire." By Professor G. Lehmann, of Kentucky University.

[The paper began by stating briefly the general theory of satire held by Rabener's predecessors and contemporaries. It then endeavored to prove from Rabener's writings, especially from *Vom Missbrauche der Satyre* and *Sendschreiben* that Rabener aimed to develop a system of his own, by investigating the nature and purpose of satire from a purely ethical standpoint.]

33. "On the Principles of Naturalism in Modern German Literature." By Professor O. E. Lessing, of the University of Illinois. [To form a part of a volume entitled *Poets and Prophets*.]

[Literary criticism has never done justice to the theory of naturalism as expounded by Arnold Holz. Consistent ("konsequenter") naturalism has nothing to do with the choice of subject nor with the pessimistic view of life embodied in the works of Hauptmann and others. It is in reality the purely esthetic law of perfect harmony of style: a law resulting from a conception of art that is closely related to Walt Whitman's theories.]

34. "Silence and Solitude in the Poems of Leopardi." By Professor M. Levi, of the University of Michigan.

[The greatness of men and their sufferings.—Dante and Leopardi.—Leopardi, the singer of sorrow.—Accents of universal misery in Leopardi's poems.—The poet of pessimism.—Aim of the present paper: Silence and solitude in the poems of Leopardi one of the frequent means by which the poet has given expression to his pessimism.—Analysis of the following poems, to illustrate the features mentioned: 1. *Frammento*, 2. *Il Primo Amore*, 3. *All' Italia*, 4. *Il Passero Solitario*, 5. *L'Infinito*, 6. *Alla Luna*, 7. *Il Sogno*, 8. *La Sera del dì di Festa*, 9. *Canto Notturmo di un Pastore Errante dell' Asia*.]

35. "Italy in the English Poets." By Professor William E. Mead, of Wesleyan University. [See *Publications*, xxiii, 3.]

[This paper was not concerned, except incidentally, with the influence of Italian literature or thought upon English literature, but rather with the various attempts to present Italy in English verse since the Revival of Learning. With few exceptions the noteworthy English poems dealing with Italy have been produced within the past hundred years, a fact which calls for some explanation. Moreover, the modern conception of Italy differs widely from the earlier in depth and intensity and in breadth of sympathy. This was illustrated by an examination of the more important poems that have Italy as their theme.]

36. "Studies in Cervantes. III. Persiles y Sigismunda and the Aeneid." By Professor Rudolph Schevill, of Yale University. [See *Transactions of the Connecticut Academy*, xiii, 475.]

[The continuation of a study in the sources of Cervantes's last work. The influence of the *Aeneid* on Spanish literature before Cervantes was first considered, especially in the prose fiction of the Renaissance. Then followed a study of the extent to which Cervantes is indebted to Virgil.]

37. "The Two Rival Texts of *Richard III.*" By Mr. Robinson Shepherd, of Harvard University.

[This was an attempt to show that there is but one authentic text of *Richard III.*, that of the First Folio. This version, tho containing defects due to the bad condition of the theatre copy from which it was probably printed, and revealing some traces of revision, was shown to represent essentially the original form of Shakespeare's play; the variants in the Quarto text being in most cases explicable as errors and substitutions made by the actors, the reporter, and the printer. If this argument be regarded as conclusive, it renders unnecessary the hypothesis that either version represents a detailed revision of the play by the author, and establishes the right of the First Folio version to be regarded as the only text with any claim to authority.]

38. "Variation in the Orthography and Inflection of English Loan-Words in German." By Professor Rudolf Tombo, Jr., of Columbia University.

[We are witnessing an influx of English words into the German language, and in many instances variation of form is still found by reason of the recency of the borrowing. A comparison of material contained in the latest edition (1906) of Duden's *Orthographisches Wörterbuch* with that found in the seventh (1902), reveals the rapidity of changes towards

normal orthographical and inflectional forms and enables the establishment of certain tendencies in the treatment of loan-words. Thus we have *Keek* (1906) < *Kake* < *Cake* (1902). Similarly, a series of words which formerly took a nom. pl. in -s, now follow one of the established declensions, e. g. pl. *Zinder* (1906) but *Cinders* (1902), while about twenty-five masc. and neut. nouns now take the gen. sing. only in -s (or -es) that formerly also permitted the form without any ending.—Examples of variation are seen in: *Klub* and *Koks*, but *Clown* and *Collie*, *Zinder* but *City*, *schocking* but *Shoddy*, etc., and pl. *Nigger*, *Receiver*, etc., but *Dissenters*, *Squatters*, etc. Many English substantives still form the pl. in -s, most nouns in -er take no ending, while in some words both German and English pl. forms exist side by side: *Boxen-Boxes*, *Docke-Docks*, etc., the tendency being to drop the form in -s. Variation in gender is also found, as in *Tramway* (masc. and fem.), *Pony* (masc. and neut.), *Interview* (fem. and neut.), etc.]

39. "On the Date and Composition of Guillaume de Lorris's Section of the *Roman de la Rose*." By Professor F. M. Warren, of Yale University. [See *Publications*, xxiii, 2.]

[Reliability of Jean de Meun's testimony concerning Guillaume de Lorris. Objective character of the beginning of the romance: descriptions of nature, persons, dress, and customs, material borrowed from *romans d'aventure*. The main plot of the *Roman de la Rose* outlined in Gautier d'Arras's *Éracle* (ll. 2396-99). Possible existence of a third poem containing this plot.]

40. "Grabbe's Relations to Byron." By Mr. Josef Wiehr, of the University of Illinois. [Printed in the *Journal of English and Germanic Philology*, vii, 3.]

[Some features of *Gothland*, Grabbe's first work, bear a strong resemblance to Byron's *Cain*, and it is quite possible that Grabbe knew *Cain* before the completion of *Gothland*, and was influenced by it. *Don Juan und Faust* shows the influence of *Manfred*, *Cain*, and possibly of Canto III of *Childe Harold*. We knew from one of Grabbe's letters that some time previous to the writing of *Don Juan und Faust* he bought, and of course read, the complete works of Byron. Scene I of Act V of *Napoleon* seems to be modeled on those stanzas of Canto IV of *Childe Harold* that describe the feast of the Duchess of Richmond at Brussels on the eve of the battle of Waterloo.]